

Harris: Refugees test of humanity

by Peter Orr

The issue of the Vietnamese "boat people" is a crucial test of world morality which governments are failing, said British author Nigel Harris.

In his second and final lecture at McGill Wednesday the University of London professor compared the response of world governments to the refugee crisis to the closed door policies taken in the West when Jews fled Germany in the 1930s.

"They drew the comparison themselves at the international conference on the boat people but they are doing the same thing themselves", said Harris.

Harris called Japan and Britain particularly "competing candidates for Oscars in hypocrisy". He said their humanitarian posturings are inconsistent with their almost complete exclusion of the boat people.

Harris called Margaret Thatcher "an accessory to murder" for ordering British ships not to take on refugees in the South China seas. Failure to take refugees is considered a violation of international law.

Harris compared leftists who portray Vietnamese refugees as capitalists to Nazi anti-semites spouting anti-capitalist rhetoric.

According to Harris, five to ten per cent of the refugees are large merchants; the rest are petty traders, skilled workers and day labourers.



University of London professor Nigel Harris speaking at McGill this week indicted Margaret Thatcher as part of "the new barbarism".

Students may get say in tenure

by Keith Baig

Students' Society President John MacBain succeeded in his bid to amend the proposed tenure regulations so that they would include a clause concerning the necessity of student evaluation in Tenure considerations, at a Senate meeting Wednesday.

Last year a similar proposal was defeated in senate because of the lack of an acceptable method of evaluation. Wednesday's discussion initially appeared headed in the same direction but, with the support of Vice-Principal Dean Lloyd, MacBain was able to convince senate that a satisfactory method of evaluation would soon be available.

The Senate Committee on Teaching and Learning, under the supervision of Professor Myra Gopnik, has been studying teacher evaluation and will present its conclusions later this week, said MacBain.

The amendment states that reports and recommendations to the Tenure Committee "shall include an evaluation which takes into account, in an appropriate way, student reaction to teaching performance".

Although the amendment is a notable breakthrough in student politics MacBain cautioned that "it is only the first step".

The proposed tenure regulations, of which the amended clause is only a part, must still be accepted by senate. It is expected that this will occur at the next meeting slated for October 7.

Members of senate were hopeful that the final acceptance of the new proposals would take place at Wednesday's meeting but lengthy discussion concerning the linkage of tenure and promotion led to that matter being tabled until the next meeting.

Common Front looks for Xmas settlement

MONTREAL (CUP) - The unions of the Common Front are asking their members to agree to two 24 hour walkouts and the Vanier College Teachers Association (VCTA) President thinks teachers across the province will agree to the tactic.

The Common Front met Monday to discuss strategy and all the involved unions (hospital workers, CEGEP teachers, civil servants) agree that little progress has been

made in government-union contract negotiations.

Charles Levine, President of VCTA, said that union will meet next week and recommend that the members go along with the two 24 walkouts.

Frustration and impatience have characterised the last three months of negotiations between the government and the union representatives.

Levine described the last two weeks of negotiations as "a real dud".

"We have made slight progress on minor issues but everything else is at a standstill", said CNTU (Confederation of National Trade Unions) spokesperson Andre Terrien.

"The issues at stake which have been settled up to now are not even worth mentioning today", he said.

The 200,000 workers are all working towards the common objective of a new three year contract before Christmas.

Vince Cuddihy, Press Officer of the Champlain Teachers Union in Lennoxville, says they will not take any action as yet but are "Girding for the worst".

He agrees that action must be taken soon to bring a contract settlement.

... Iran, symptom of crisis

by Harold Koblin

Recent revolutions in Nicaragua and Iran have occurred because "the world economic system is well into the second great crisis of this century", said University of London professor Nigel Harris in a speech Wednesday.

Harris' theory is based on the premise that there is only one world economic order and that that order is run by one group.

contracting and can't resume growth, the place where the system breaks first is its weakest sector — the Third World", said Harris.

Harris went on to say that the impact of the world crisis has manifested itself in the demoralization of the ruling order in various Third World countries.

"The level of corruption is the best measure of the level of morale of a particular ruling

order", he said. "One can tell a government is in trouble when its members decide to move the treasury into private Swiss bank accounts".

Harris told his 100 member audience that the international financial crisis has decreased the ability of domestic governments to control economies on "their patch of turf".

He cited the 1972 Indian crisis as an example: "Trade on the black market was judged to

be the most important sector of the economy".

In addition international depression causes governments to lose the capacity to sway their home populations, said Harris.

"This leads to the need for governments to use brute physical force to maintain order.

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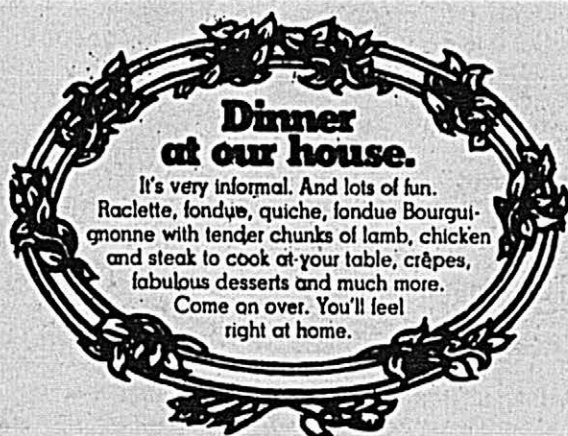
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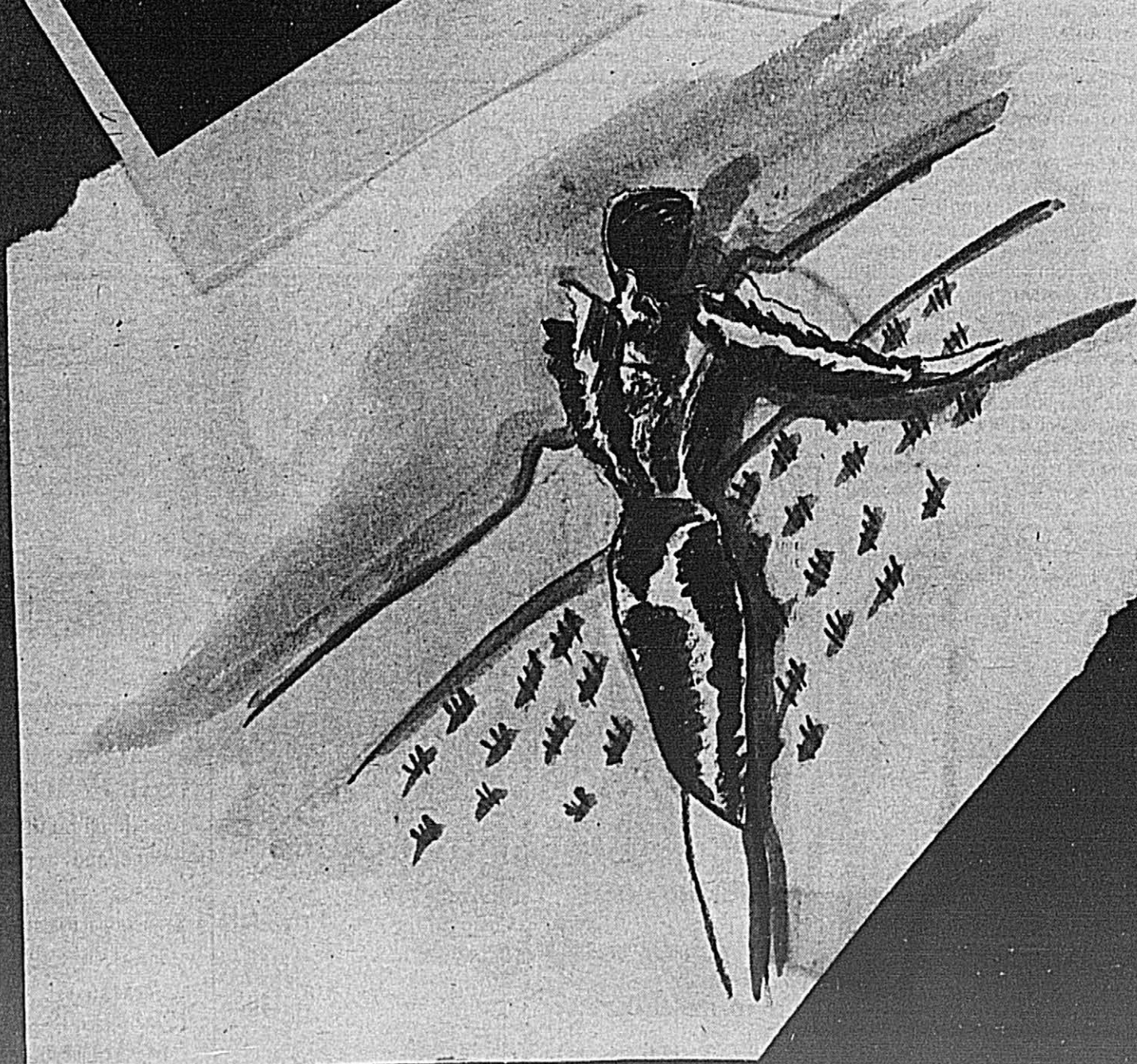
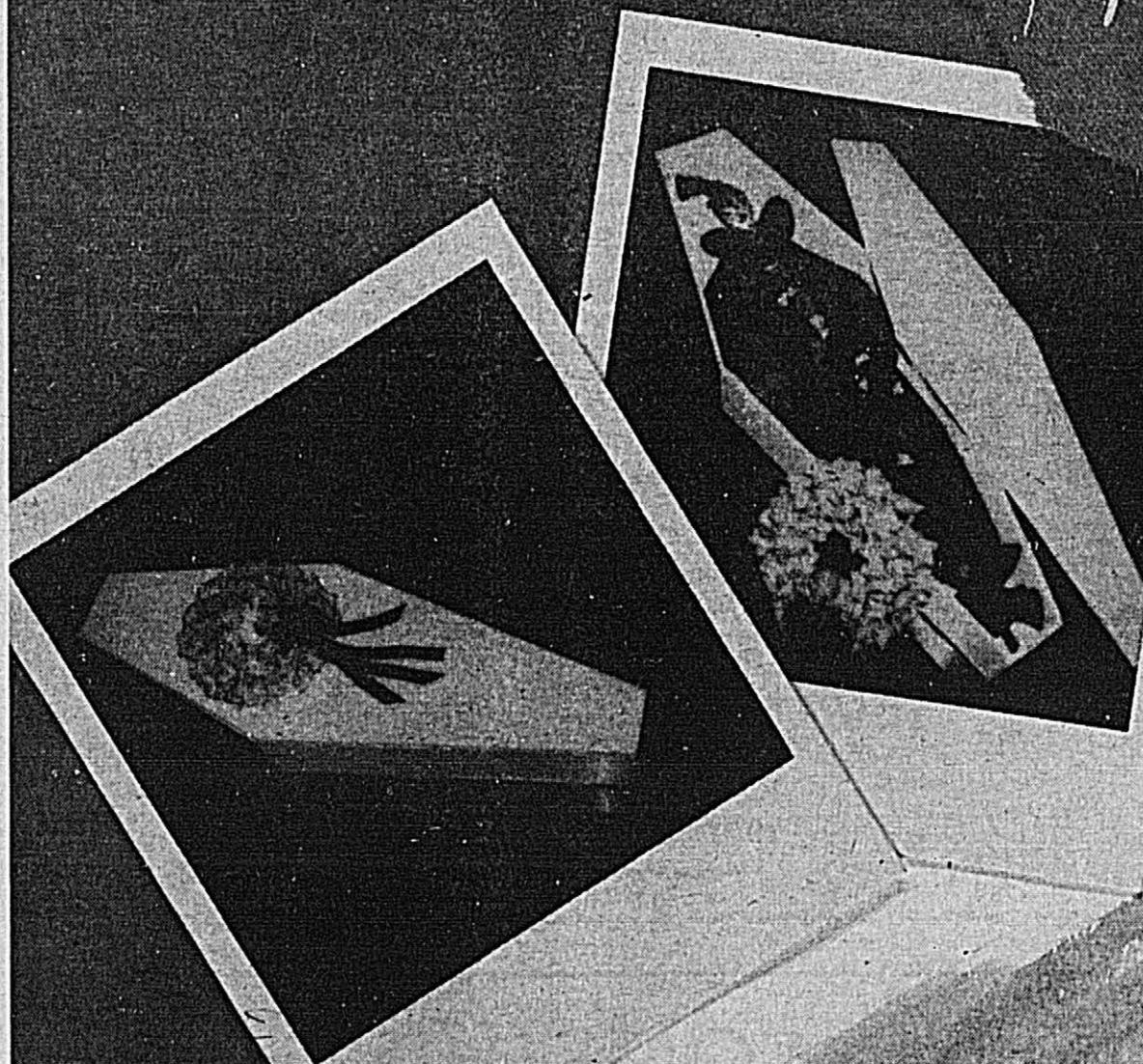
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THE HEALTH

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Art for money's Sake

by Bart Boehlert

Every pastoral scene lover has witnessed an artist deftly painting the landscape before him in bright, light watercolors. The artist on the steps of the Musee Des Beaux Arts seemed to be following the same tradition. He was standing before a large easel with his materials at his feet.

He was different though. The canvas portrayed Montreal in simple block buildings, above which rose the mountain topped by the cross. All of this was carelessly slapped on the canvas in watery gouache. The colors were limited to muddy reds, greys and black. He painted in quick sudden jabs and the paint dripped onto the steps. Strangest of all, his head was covered by what looked to be a paper bag.

On closer observation, a hood covered his entire head. The hood was made out of black fabric sprinkled with silver stars.

The question, "Do you sell these paintings?" seemed to be the wrong one to ask, but it at once got to the point of his actions. "This is not art. It is not for sale", he roared back unexpectedly.

"What I am doing is protesting against commercial art galleries which dictate what is produced by an artist". A well known problem came to mind. Art galleries have been known to demand of an

artist the type of art which he should produce because it has proved to be marketable.

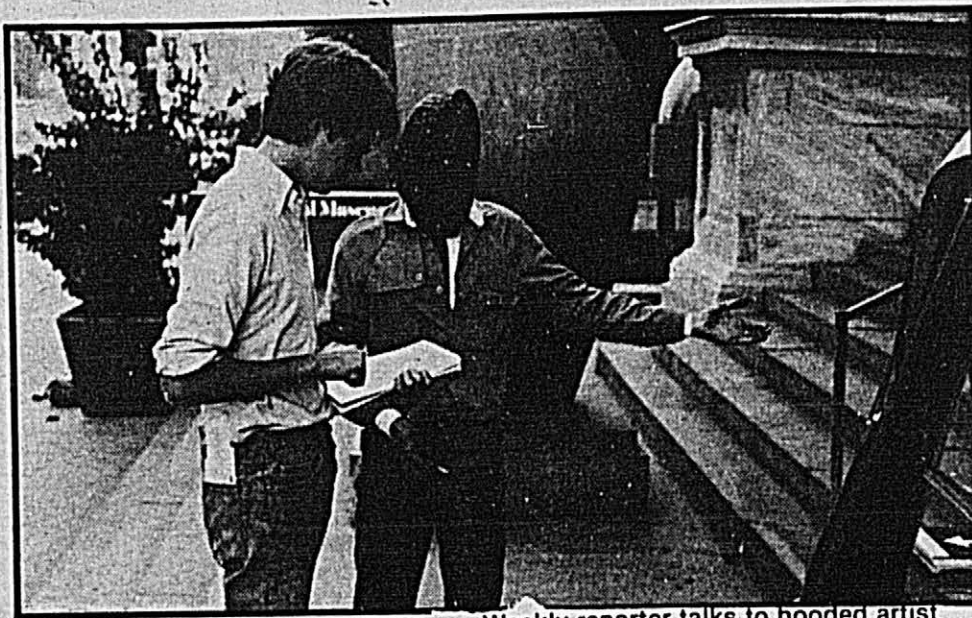
Thus, the hood said, artists are concerned only with producing a commercial commodity and are trapped in the world of conformism. Because of this, "art loses its integrity and the inner spirit of the artist is limited".

He tugged at his hood and continued: "Obviously an artist must sell work to live and buy materials" but many artists become trapped with commercial success.

In the same way, museums are to be criticized for supporting and buying only that art which can be resold at a profit. "Art is a powerful voice" able to express great feeling yet "it has been reduced to a business".

It's awkward talking to a hooded person and I tried to focus on the stars where I thought his eyes would be. He said the mask stressed that "my identity isn't important. I represent the minority of artists who feel as I do". He hoped that other artists would join him on the steps in the protest.

His actions had been successful, he felt. Many people had stopped to hear his opinion. One old man peaked confusedly at the canvas and said "I don't get the point. Do you get the point?"



Weekly reporter talks to hooded artist

photo by Henry de Cuyper Cadmus

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photo by Henry de Cuyper Cadmus

Living on the Blues Side

by Chicago-Mitchell Paul

The Blues is more than just a style of music. It's more than that feeling you get when you can't make your rent and the Liquor Board's on strike. For some people the Blues is a way of life. When you're on the poverty line, when you're night-hawking, when you're drinking and screwing around so much it would alarm the folks back home if they knew, you may be living on the Blues side.

In Chicago there are plenty of places to hang out when you're living the Blues. The Skyline Lounge, for example, had a Wall-Sized Confederate Flag, a Country Band that used to go to High School with the Alky I was living with, and lots of loud Hillbilly women. I lived in Montreal for seven years before I found a place I felt nostalgic in.

The Brasserie Alouette, on St. Laurent below Ste. Catherine, is flanked by a Hot Dog Island and a Strip Joint. There are always a couple of Rubbles crashed out on the front stoop, and the window is high enough off the ground so the Gawks can't see in. Most wanderers just pass it by.

One night Mr. Sixties and I were on our way down to sing for our supper in Place Jacques-Cartier. We stopped off for some steamies, and then he dragged me into the Alouette for refuelling. I must admit the two Hood Ornaments on the stoop put me off a bit.

It took me about a half-hour, during which time some crazy old lady tried to get me to dance to some Village People number coming from the box, to realize that I had found a Congenial Place.

The Alouette is a Watering Spot for the women of

negotiable virtue who make the rounds on St. Laurent. They come in to Rest up, Drink up, Smoke up, and Meet up, when business is slow or for some reason out of the question. With them come The Bums, Pimps, Chimps, Druggers and Retired Pros who make the main such a fun place.

The real action, the soul of the Alouette, is the Pool Table at the back. All the regulars sit within shouting distance, and the Chalkboard is a Who's Who for the evening. Pool, next to Craps, is the National Sport of the Blues side. We soon found our way back there.

We were quickly adopted by a woman with more character in her face than you could find on the whole of Crescent Street on a hot Saturday night. She wanted to teach Mr Sixties how to play Pool, and some other things besides. I soon became engrossed with a long redhead in stiletto heels, whom I later learned from a fellow nighthawk is a minor legend at Station 10.

When the Brasserie closes at midnight most of the regulars shimmy across the street to the Rialto, a Strip Joint with a sumo doorman and overpriced beer. I'm learning that Lousy Bands are an important part of such places. It's impossible to fit good music and a peel show into the same thought.

I've been back many times, and some of the regulars have become my friends. With them I've been involved in Poolcue fights, frantic late night quests for dangerous drugs and brushes with the law. I know this life and I love it, because besides singing and feeling the Blues, I'm living them.



Fulson Wins Hearts

by Mitchell Paul

Blues is, first and foremost, music. This week Lowell Fulson is appearing at the Rising Sun, and it would be hard to ask for a better example of a typical blues band.

The band is a mixture of styles, styles which represent different facets of the blues experience.

Lowell Fulson is a big man with a mobile face that plays as much of a part of the music as his voice or guitar. As the front man his showmanship is in his face, not in his movements.

Lowell is a picker: His guitar crackles in front of his rhythm section and the energy he produces had everyone in the audience sweating along with him. His vocals are crisp, and the songs themselves are short, tough and witty.

Big Moose's piano is hot and smooth. Like Lowell he is an old-timer, playing hard-lined blues and loving it;

the joy he shows to the audience is contagious. Kansas City Red on drums, who was dressed in a checked suit and a thin mustache.

Kenny on bass is a new addition to the band, and he brings a touch of jazz and of youth to the classic urban blues style of the rest. During the warm-up he shone, singing one number; his bass took the lead several times and I was very impressed. He's played with such jazz and blues stars as John Lee and Buddy Guy and Junior Wells. He is definitely a man to watch.

The music was straight urban blues. He played some of his best-known songs, like "Blue Shadow Falling" and "Reconsider, Baby". There was a healthy mix of fast numbers and scorching blues ballads. The one slow point was a disco number.

It's rare that you leave a show feeling friendly towards the performer. Lowell Fulson and his group win the hearts of the audience as much by congeniality as by their playing.

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Carrot Cake : The True Story

by Gail Helmann

Carrot cake came into vogue at about the same time as "Earth shoes". But while devotees of the negative heel have long since waddled their way into Western-boots, carrot cake lovers have remained unfalteringly loyal. They are perhaps bent on making the vegetable-based confection the Mae West of the "me generation".

It probably all started in the recesses of the mind of someone like Euell Gibbons, who you'll remember wandered through television underbrush eating pine trees and slugs and Grape Nuts Cereal. Or it could have been the brainchild of Adele Davis, who shared with Euell a desire to see humans eat vile, repugnant things for their health. (Both Miss Davis and Mr. Gibbons, you'll note, are now dead.) Someone, somewhere along the line decided that an unassuming taproot like the carrot had the makings of a fine dessert.

But carrot cake didn't catch on everywhere. It flowed with the Karma in Southern Californian eateries, and snuggled up to alfalfa sprouts in East Coast health food emporiums. Not until today has it been welcome on the plate of the common man, who, unenlightened as to its virtues, eats carrot cake because it tastes good.

It doesn't, to be sure, taste anything like carrots. Most renditions of carrot cake are dense and spicy; the traditional version has a cream cheese frosting. Raisins and nuts are optional, but a high quality cake should be studded with them.

With this ideal in mind we set out to find Montreal's "perfect" carrot cake. I and the Panel of Experts pounded the pavement, examined, prodded, dissected, and masticated morsel upon morsel of carrot cake and will later divulge the winner.

But first the preliminaries ... The Panel of Experts, lest any reader feel that this study was conducted unscientifically, was composed of four men and four women with varying degrees of experience in carrot cake. Each member of the panel, however, brought to the survey some expertise in a related field, political science, journalism, European history, East Asian studies, art history, and of course anthropology.

The Panel rated carrot cake on the following bases: taste, texture, and appearance. What? Here are the results:

Cafe Bojangles should be commended for making carrot cake so convenient to the McGill campus. The newly opened cafe is located on Victoria Street across the street from and slightly east of the Roddick gates. Cafe Bojangles is a decent place in which to eat carrot cake; it has the appropriate wooden veneers and folksy music (Isn't Judy Collins a bit old to be singing in places like this). But the waitress had on the sort of disco garb that is offensive to the carrot cake purist. The carrot cake itself was mediocre. Though adequately spiced, it was less than robust. The frosting on top and in between the layers of the small slice was far too sweet. The \$1.50 price tag here is average.

Then there's **Cafe Santropol** at 102 Duluth Street on the corner of St. Urbain. The Santropol is everything that a laidback and funky cafe should be, comfortable, warm, mellow, a good place to discuss existentialism over piped-in jazz. The carrot cake here is abysmal. The cream cheese flavored frosting can't mask the dusty, parched cake. The Panel couldn't reach a consensus as to exactly which spice was overpowering, though it was agreed that it was either cloves or nutmeg that wreaked havoc with the palate. It takes a lot of jasmine tea to wash this one down.

At **La Gourmandise**, a small restaurant at 4157 St. Denis, just south of Rachel, the carrot cake contained some unidentifiable nuts, and assorted

raisins and fruity things. A keen member of The Panel noted the light pistachio flavor in the icing, which was excruciatingly sweet. **La Gourmandise** is another one of those places with mellow music, burnished wood, and most importantly, waiters with ponytails. The original art is quite interesting and the Panel rated the bathroom "Suburban". The carrot cake is \$1.50 for a generous wedge.

La Bonne Terre is a whole grain Canadian place with terrifyingly friendly waitresses. The carrot cake is dark and moist, served with a dollop of cream cheese-sour cream-orange topping that the Panel rated tops in its field. This, we believe, is the second best carrot cake in the city.

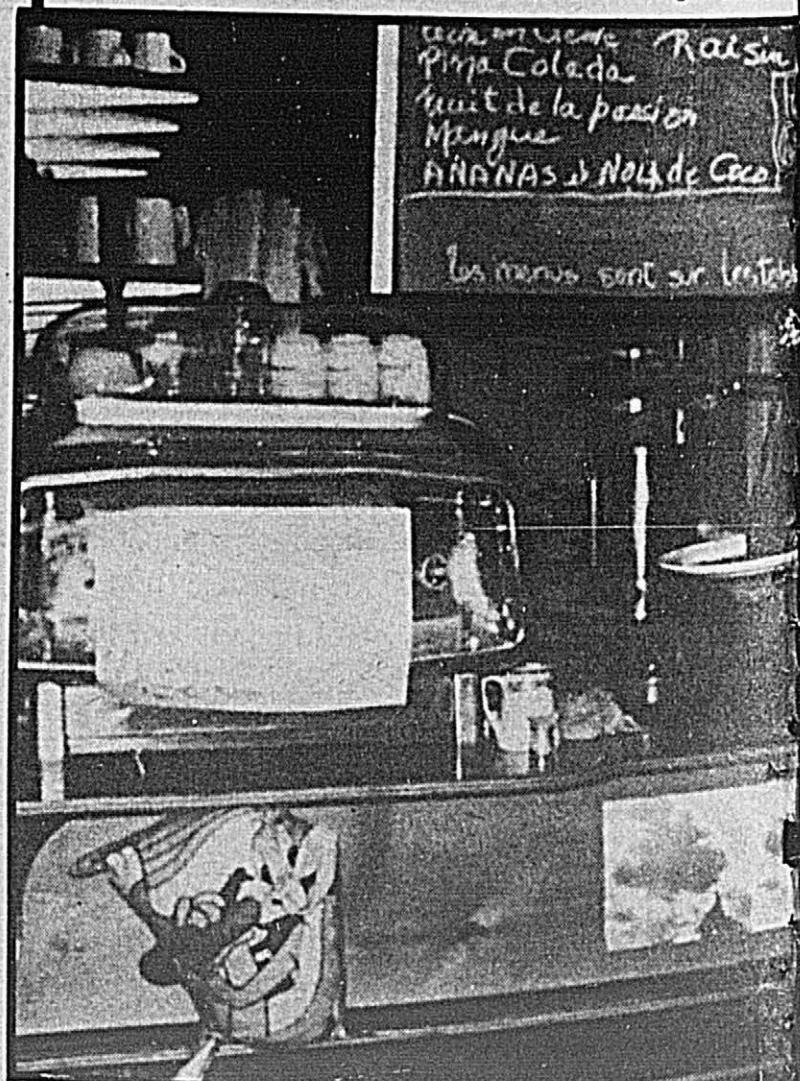
The **Student Union Cafeteria** sells an institutional, but adequate carrot cake for \$.55 a square. One member of the Panel feels it is best consumed with Union lemonade, "the perfect not too tart, not too sweet" beverage.

Pepperidge Farm, the division of the Campbell Soup Company that claims to "remember", offers "Old Fashioned Carrot-Nut Cake" at \$1.39 for 404 grams. The Panel was at odds here. One member felt that Pepperidge Farm was right to bring carrot cake to the masses, though another deplored the action. "Carrot cake should remain a kitchen industry", she said.

"Let the masses bring it to themselves".

A third member maintained that it's O.K. for Pepperidge Farm to exploit carrot cake because Sara Lee did the same thing to banana cake years ago. "And Sara Lee still has the finest banana cake going", he added.

The best carrot cake in Montreal Award goes to a small cafe called **La Carotte Joyeuse** at 950 Rachel Est (corner Mentana). Each slice costs \$1.40. The cake is fairly light in color and it's spicy, but not too sweet. The top and side of the wedge is



page 6/ The McGill Weekly

Fine Polish Fare

by Patrick Mcausette

Cracovie is a small Polish restaurant which should satisfy both the epicurean demands of the student gourmet, and those of his pocketbook.

The decor is a comfortable cross between old-country and continental-modern styling with the use of wooden chairs, low ceilings, and colourful graphics.

The front half of the restaurant contains a long bar, smaller lunch tables, and a dessert display case. The cosier dining area to the rear (which has the same menu and prices) is more somber, dominated by a photo of that Roman Catholic Pole of recent note. The tables are set with bright cloths, contemporary crockery, and carafes of fresh flowers. The waiters are attentive and friendly, and I found that they cheerfully attended to special requests.

Cracovie seems to consistently serve hearty and well prepared fare in Gargantuan portions. All meals begin with a large basket of very good, very black, pumpernickel bread. Although the list of appetizers is small it includes a tempting looking plate of the house's cured ham complemented by a hard boiled egg. There are also two nicely arranged herring dishes. But to my taste the best starters here are the soups, which are bountifully filled with vegetables and most importantly, are very low priced. The barley, cabbage, and vegetable varieties, (at \$.50 each) are quite appetizing. The two house specialties are Polish borscht (a clear soup with a meat base that is served here with a meat blintz) and a peasant soup which has a sausage base and is thickened with rye flour. At \$1.50 a bowl, these "meals in themselves", as our waiter explained, are one of the city's better buys.

The main dishes are served with a salad and are garnished with potatoes and vegetables. Old standbys like beef Stroganoff, Wiener Schnitzel, and roast chicken are well prepared, but not as interesting as some of the kitchen's more ethnic creations. These include Chusarski style beef (roast beef rolled around a dill pickle and sausage meat stuffing), and a monumental sized serving of marinated pig's knuckles with cabbage which is a favorite among regulars. Perhaps the tastiest offerings are the cheese, potato, or meat pierogis (small, filled savoury pastries in a butter and onion sauce napped with sour cream), meat blintzes with mushroom sauce and Polish sausages with cabbage, all of which are only \$3.25 a serving. Lunch is the best buy. Between noon and 6:00 PM it costs \$3.25 and includes soup, a choice of one of five Polish dishes, and coffee or tea.

There are sinfully rich and liberally sliced pieces of cheesecake, Black Forest cake, and mocca-rum-cherry-chocolate cake. All are baked by a friend of the owner with the restaurant's own recipes and range from \$0.90 to \$1.50 in price.

The wine list is a little steep for most students (starting at \$7.00), but if you're in the mood, a two-glass carafe of very decent house wine is \$3.25.

Cracovie is located right next to the Limelight disco, about a 5-10 minute walk from centre campus, at 1246 rue Stanley (tel: 866-2195). Reservations are not necessary during the week but are a good idea on the weekend or if one wishes to lunch between noon and 2:00 PM. The restaurant is open 7 days a week until midnight and until 1:30 AM on weekends. Avoiding the higher priced dishes, a nice dinner can be had for around \$5.00, tips included, and even in a party and with wine, the tab can be kept well under \$10.00 per person.

slathered with a blended combination of agar-agar (seaweed), maple syrup, and orange juice, and it's coated with almond slices.

For those who want to bake their cake and eat it too here's a Weekly endorsed recipe.

Orange-carrot layer cake:

- 2 cups sifted flour
- 1 teaspoon baking soda
- 1 tsp. baking powder
- 1 tsp. ground cinnamon
- one half tsp. salt
- one quarter cup butter
- 1 cup sugar
- 2 eggs, beaten (large)
- 1 cup mashed, cooked carrots, cooled (4 medium)
- one quarter cup orange juice
- 1 teaspoon grated orange rind
- one half cup of raisins
- one half cup chopped walnuts

Oven: 25-30 baking minutes.

Sift together flour, baking soda, baking powder, cinnamon and salt; set aside. Cream together butter and sugar in bowl until light and fluffy, using electric mixer at med. speed. Add eggs, one at a time, beating well after each addition. Beat in carrots, orange juice and orange rind (batter looks curdled at this stage — blech!) Stir in flour mixture with a spoon. Stir in raisins and walnuts. Spread batter in 2 greased and waxed paper-lined 8 - inch round cake pans. Bake at 350 for 25 to 30 minutes or until done. Cool on rack 10 minutes. Spread with cream cheese frosting. Refrigerate.

Cream cheese frosting:

Combine one half cup soft butter, one 8-ounce package of cream cheese and 1 tsp. vanilla in mixing bowl. Beat until smooth and creamy. Gradually beat in a 1-pound box of confectionary sugar, sifted. If mixture gets too thick, beat in a little milk.

Nutritional info:

per serving; Calories 505, protein 6 g; fat 23 g; carbohydrates 72 g; sodium 350 mg.



photo by Francine Morel

The Undertones Steal the Show

by Dermot Kelly

About halfway through their lively set, the Irish Catholic singer for the Undertones said with disarming earnestness and a trace of a brogue, "Do any of you know who we are even?" The crowd yelled things like "Fuck off". or "We want the Clash", but the singer was undaunted: "Uh ... We are the Clash ... by the way" he said as the band did a limp parody of a couple of Clashish chords. It was a good joke and it summed up the evening's entertainment very well. After the Undertones, the Clash did seem pretty tame; in fact, the band of Londonderry youngsters stole the show from our English heroes.

Backstage later on, Mick Jones of the Clash talked about the qualities which make the sound of the Clash different from that of their contemporaries in mainstream American rock, a world he and his cronies feel happily alienated from and wish to alienate in turn. Jones used words like "young and vital" and "rock'n'roll". Well, I was alienated by the Clash on Tuesday night and I would prefer to pin those adjectives on the Undertones. The reason is quite simple: my expectations as the Undertones took the stage were minimal, less than zero. Critics have been telling us how important the Clash are for over two years now and the hype has painted us into a corner. When I'm in a corner I lash out so here goes.

Rock dreams can kill if you don't try to make them real;



The Undertones once in a while you have to reaffirm your faith with a taste of the real thing. If anything was unceasingly hailed as not just a taste but a veritable banquet of the real thing, it was the Clash. Robert Christgau of the Village Voice called them the "most intense rock band ever". Now what kind of thing is that to say? Our expectations were so ludicrously stilted that the only taste of the real thing we got was the Undertones. They awakened my devotion to rock'n'roll all over again. As soon as the lights went up, we saw the singer waving at us and sounding like an Irish Rover as he called us down to the edge of the stage. "Right down here. Come on". He didn't shout; he just called out in a teasing voice, half-expecting, I'm sure, to get no response. It worked like magic, however. We all tore down to aisles to the lip of the stage as

the band burst into "Here Comes the Summer". There was nothing apocalyptic about all this, the Undertones don't sing about the Troubles, but we pogoed ecstatically. They weren't really punk either: it was just the big bad beat of the British Top Forty which makes ours sound as if it hasn't discovered drums and guitars yet. With a name like the Undertones, I anticipated a lot of jaded punks with deafening distortion, but that was clearly not the case. When we got up to the stage and started jumping to the fab teen strains of the Undertones, we saw that nobody in the band looked even as if he had reached the legal drinking age. Apocalyptic or punk? No. Young and vital rock'n'roll? Definitely.

The redheaded freckle-faced bass-player stuck his tongue out the side of his mouth as he played so that he looked like Charlie Brown trying to solve a math problem. They all wore old corduroys and battered sneakers sans socks. The music was punchy and melodic — as danceable as that of any of Chuck Berry's white grandchildren. Fast too. Nicely distorted and, of course, shoutable. There was a wide grin on the guitarist's face throughout. That grin persisted even when he thrashed away right at the edge of the stage, out past the monitors, and the kids tried to wrestle his Telecaster from him. In the end, that grin was what it was all about for the Undertones.

The Clash were another story altogether. Beside the

363—TO GIVE AWAY

Wanted—Kind owner desperately needed for two very affectionate cats. Long-haired, one gold, one black and white. House trained. Call Peter 272-7833.

Typing Services for Term Papers and all other Academic Work. In French and English at low rates. 5 to 8 p.m. 381-6569.

361—ARTICLES FOR SALE

GARAGE SALE: Many pieces of furniture such as oak bedroom bureaus, teak wall unit, coffee tables, file cabinets, lamps, mirrors, assorted household items. 1818 Lincoln (near Guy) Saturday Sept. 29th at 10 a.m.

383—LESSONS OFFERED

Do you fear Math? Are you being forced to take Statistics? An experienced Math teacher, who is also a warm, caring person, is available for tutoring. Don't wait. Call now. Ron 849-0393.

AUTO MECHANICS COURSE being offered on Campus one night a week. Interesting, fun, and not time consuming. Phone 844-0058 or come to Room 111 in the Student Union Building.

385—NOTICES

Want to Rap with a Rabbi? Call Rabbi Houseman 341-3580.

Lesbian and Gay Festival "Art Out To Show" Concordia University - October 17-20, 1979. If interested contact: 933-3158, 849-4471.

Klub Studentow Polskich. Polish Students Association. Party 8:30 p.m. 3650 McTavish St. Thompson House (2nd floor) 29th September 1979.

McGill Figure Skating Club. First meeting and election. Rm. G-20 (Gym) 28th Sept. Thurs at 5:30 p.m. Everyone welcome.

Klub Studentow Polskich Polish Students' Association Presents

Party Zabawa Party

at
Thomson House
3650 McTavish
St.

Sat. 29 Sept.
1979
8:30 p.m.

391—GARAGES FOR RENT

Garage for rent. Very close to McGill. Heated \$40/month. Call 849-0375.

387—VOLUNTEERS

Wanted: Volunteer interested in working in a hospital setting with chronic patients and mentally retarded adults. Must be able to attend on a weekly basis. Saturdays between 2 and 4 p.m. at the Montreal General Hospital. Call 845-8504 after 7 p.m.

Phi Delt Happenings

Friday: 3:30 p.m. Hot-dog Party for everyone interested in our Fraternity
Saturday: Party night after the game.
Meet the Redmen***

Sat. Night: Phi Delt Victory Party 8 p.m.
The Phi Delt want to meet you,
3647 University (behind the red door)

D.U. Presents The Year's First

Sat. Sept. 29
8 p.m.
522 Pine Ave.W.

A FREE BEER
TO THE
FIRST 50
TOGAS

Also:
Homecoming
Pre-Game
Happy Hour



Discus RECORD CLUB

McGILL STUDENT DISCOUNT

Each member is allowed 10% discount off the purchase of any product (includes everything sold in the Discus stores, eg: Records, Cassettes, 8-tracks, Accessories, posters, T-shirts etc.). This discount will be valid in every Discus and associated stores in Canada.

STIPULATIONS AND PROCEDURES OF DISCUS RECORD CLUB

- Cost of membership card \$10.00 without student card, \$5.00 with student card, which enables club member one year use of card (expires one year from date issued)
- Card is not transferable
- Card must be presented on each purchase to receive discount.
- Minimum purchase of \$6.50 for receipt of discount.
- Cards may be purchased at the following locations:

GALERIES D'ANJOU,
8001 Blvd. Les Galeries d'Anjou,
Ville d'Anjou, P.Q.
351-6500

LES TERRASSES,
705 Ste-Catherine West,
Montreal, P.Q.
849-6761

FAIRVIEW,
Fairview Shopping Centre,
Pointe-Claire, P.Q.
694-4420

OFFER EXPIRES OCTOBER 20, 1979

McGILL HELLENIC ASSOCIATION "DIOMIDIS KOMNINOS"

GENERAL ASSEMBLY

- a) Welcoming of the new members
- b) Announcement of this year's activities

Thursday September 27 — 6 p.m. in
Room 310 Union Bldg. 3480 McTavish

Come and meet your Greek friends and co-students.

WANTED Hockey General Manager

Organizational skills, public speaking experience, and an ability to handle audacious hockey players and above all REDMANIA are enviable prerequisites.

Contact:

Ken Tyler
Redmen Hockey Coach

475 Pine Ave. West
Currie Gym
McGill's Dept. of Athletics

or call 392-4729

The undertones... cont'd

Undertones, they looked like grown men, mean and greasy. You wondered what they were doing with those nasty looks on their faces playing this kids' music. If someone reached for their guitars, they were not amused at all. However, this was supposed to be punk-rock. It wasn't though. Not at all. Their set, which was only as long as that of the Undertones, dwelled largely on newer material which is only punk in its sentiments; their new songs are crafted and hardhitting all right, but it is street music of the Springsteen and Stones variety. The musical aims of the Clash have shifted perceptibly from the sounds of tin speakers to the sounds of twin speakers.

Things got fired up briefly when they stormed through some of the tunes from their debut album at the end, but on the whole the sound was muddy and the tunes were all but unrecognizable. Singer Joe Strummer was hoarse throughout so his gestures seemed sadly farcical without a voice to back them up. Their reggae tunes were noisy and uninspired. Even "Stay Free" the melodic showcase for Mick Jones, was disappointing. The band strove to reproduce the richness of the recording but fell short as they were bound to do with a song that features more than one layer of guitar. Songs like "Clash City Rockers" and "Garage Land" which depend on the ethereal vocals of

Mick Jones competing with the snarl of Joe Strummer which has become emblematic of the Clash were somewhat more successful. Only the first encore, the quiet reggae of "Armageddon Time" with the organist who sat in playing sparsely off "Topper" Headon's smart drumming and Paul Simonon's muscular bass, was a satisfying performance. The grand finale was "White Riot". By this time I was really angry, disappointed and shattered. I pogoed joylessly remembering all those things the Clash had said in the past about channelling our frustrations into creativity. Even when we all swarmed onto the stage, it seemed like an empty ritual. I wasn't up there for any particular reason and I suppose neither were the Clash. I just did it because I'd heard it had been done at previous Clash concerts. Certainly it was better than lighting matches, but it was still a rather melancholy exercise considering how little the group really gave us in comparison to the young and humble Undertones. As I said, I go to concerts to make sure that I haven't been dreaming all these years, to see once again that rock'n'roll really is a life-giving force. It was only the Undertones on Tuesday night who made me marvel at what a powerful thing this music can be. I suppose the moral of this story is: pull for the underdog. I was genuinely surprised so hats off to the lads from Derry.

Munro Holds Promise

by Elizabeth Wheeler

For the devoted fans of Alice Munro this recent novel has been long awaited and greatly applauded by critics and scholars alike.

The story centers around a character named Rose, following her from her early childhood until her middle age. Hailed as her best literary effort, Munro's novel paints a portrait of a truly believable character. Through the course of the novel, Rose goes through a poverty-stricken lower-class childhood, courtship, marriage, motherhood, divorce, an unconsummated affair, an unended affair, and a succession of careers.

With *Who Do You Think You Are* Munro, a talented, commercially unsung Canadian author, has perfected her art in a literary sense. However, as her style has become more aesthetic Munro has seemingly separated herself from her character far more than she had in her other works. Rose does not possess the same endearing wit and personable character as Del Jordan, Munro's character in *Lives of Girls and Women*. Although there is evidence of the emotions experienced by Rose, she does not experience them as passionately nor express them as eloquently as does Del Jordan. As Rose's marriage dissolves, her emotions seem far removed from the reader in that they are expressed in hindsight in Rose's memory. Thus, Rose appears almost blasé in her narratives. It is as if Rose were an observer relating a story about a woman

she barely knows. Del Jordan's wit is sharper, and closer to the author. *Who Do You Think You Are?* does not seem to be as lovingly crafted by Munro as was *Lives of Girls and Women*.

The theme of a young girl growing up in a small town in Ontario never seems to run out of possibilities and fresh situations for Munro. This is where Munro's greatest talent lies. She examines the ordeal of growing up with the clarity of one who has endured it. Munro brings to light the particular problems that are encountered by a female, rather than the

problems one faces because one is female. Munro's characters are on a higher plane; one's sex is not one's own problem, but the problem of the surrounding world. Rose does not concern herself with roadblocks, but forges on ahead unconcerned.

Already nominated for its second governor General's Award for Fiction, this newest novel by Alice Munro is certainly a literary work of art. Munro is a superior talent among contemporary Canadian writers. Her work holds promise; there are far greater things to come.

NEW YORK CITY

ONLY 3 DAYS LEFT

\$83.00

\$40 (For Bus ONLY)

THANKSGIVING WEEKEND - October 6/7/8

Price includes:

- 2 nights accommodation at the TAFT HOTEL - Manhattan
- Murray Hill super coach bus transportation
- All taxes

Erratum

Note: The phone no. appeared incorrectly in yesterday's issue. The correct no. is 334-0149.

Call Antoine Ohannessian:

WANTED— Volunteers

BLOOD DRIVE '79
meeting open to all
whether you have
signed up or not
Friday, Sept. 28,
12:00 - 2:00
Union Ballroom

PHI DELT VICTORY PARTY

meet a Redman,
meet a Phi Delt
and have a beer...

Saturday 29th
8 p.m.
(behind the red door)
3647 University

Easy drinking O'Keefe.



**LET YOUR
DEVIL RUN
WILD!**

ZETA PSI
McGill's Oldest Fraternity
wants to introduce
"TAZ" "TAZ"
at 3483 Peel St. at...

...Our first
HAPPY HOUR '79
Music, Dancing, Eats
Friday, Sept. 28
4:30 p.m.

(ZETA PSI IS BACK)

Today

McGill Observer:

Drop off submissions in the Observer mailbox at the Students' Society, Union Building.

Are you interested in newspaper production? See us in Morrice Hall, room 30, today, 12:30 to 3:30, or tomorrow 3:00 to 5:00.

Backgammon Tournament:

Join the McGill Armenian Student Society for the backgammon tournament. Sign up on Tuesdays and Thursdays from 12:00 to 1:30 in Union room 406.

AIESEC McGill:

General meeting for new and old members. Donuts & coffee will be served. At 4:30 Union room 310.

McGill Hellenic Association:

"Diomidis Komninos" announces its first General Assembly at 6:00 in Union room 310. Come and meet your Greek friends and co-students.

Faculty of Music free concerts:

RECITAL ROOM C-209 1 p.m. Alan Fraser, piano. Works by Haydn, Brahms, Debussy. 8:30 p.m.: Yoram Levy, trumpet (student of James Thompson) assisted by Deborah Corber,

piano and Brass Quintet. Works by Hummel, Enesco, Torelli, Jones.

Library Workshop, Subject Card Catalogue:

Come and learn how to use the library's subject catalogue to find books on a specific topic, today at 1:00 and 3:00. Starts at Undergraduate Library's Information Desk.

Political Science Students Association:

Meeting today for all those interested in working on the Entertainment Committee—Social Activities at 4:30 p.m.—Leacock 425.

Program Board:

Meeting today at 5:00 in Union room 425.

McGill Figure Skating Club:

First meeting and election in Room G20 (Currie Gym) at 5:30. All skaters and would-be skaters welcome.

Israel Action:

Shalom. All are welcome to attend Israel Action's first meeting today at 3:00 at Hillel (3460 Stanley Street).

Gay McGill:

Tired of thinking you're the only gay person on campus? Come to Gay McGill. This week we are discussing coming out. Union room 425 at 7:30.

Course Change Period:

For all Arts and Science Students is up to Friday, September 28, at Dawson Hall, Student Affairs Office on the Ground Floor.

Daily Staff Meeting

Montreal's second largest English daily newspaper is holding a staff meeting on Thursday the 27th at 5:30 p.m. in the offices of the Daily. All interested staffers welcome. We need you. We've assumed new importance within the community since the Star quit shining.



Producers

including members of The Panel

Heather Tisdale, Gino Apponi

Shamala Jayasekera,

Bart Boehlert, Carleen Carrol,

Darryl Perry, Sharon Kirsch,

Ron Doyle, John Lambert,

Steve Lazer, Ellen McKeough,

Ann Brocklehurst, Gigi Rosenberg,

Michele Press, Michaela Milde,

Marie-France Poklukar, Kim Bartlett

Gail Heimann ed.

Cover by Darrel Legge

Hector's thoughts on FRI. SEPT. 28

dance? study? dance? study? dance? study?
dance?? dance! Dance! YEAH! DANCE!!!

NURSING DANCE

at the

Union Ballroom 8:00 p.m. adm. \$.99

STUDENTS' SOCIETY APPLICATIONS
are hereby called for:

The Students' Society
of McGill University,



Chief Returning Officer

The CRO will supervise Students' Society elections for the 1979/80 school year. This position involves the coordination of district returning officers and polling stations around campus as well as communicating electoral procedures to candidates.

Chairperson,

Winter Carnival Committee.

Winter Carnival will be held this school year during the week of February 4th to 9th. The chairperson is responsible for selecting an organizing committee and to coordinate publicity, entertainment and all related aspects of Winter Carnival.

Note: The above positions are considered voluntary. Application forms are available at the Students' Society General Office, Room 105, 3480 McTavish Street. Completed applications should be submitted to Elizabeth Scarr, Secretary, no later than 4:30 p.m. Wednesday, October 3rd, 1979.

FALL PROGRAM

SPIRITUAL GROWTH

McGILL NEWMAN CENTRE

A Catholic Community, Open to All

3484 Peel St.
392-6711

Learning How to do Christian Meditation—6 Mondays beginning Oct. 15, 7:45-8:45 p.m. Fee: \$10 Leader: Fr. Tom Ryan.

Reading and Praying the Bible—Wednesdays throughout the semester beginning Sept. 26, 8 p.m.

Christian-Muslim Dialogue—Tuesdays beginning Sept. 25, 8 p.m.

Mini-Retreats—Oct. 27 and Nov. 24. The day begins at 10 a.m. and ends with supper.

The Faith of Catholics—beginning Thursday Nov. 15, 7:30-9:30 p.m.

Ever Think About the Religious Life?—Saturday Oct. 20, 1:30-4:30 p.m.

Ministry to the Aged and Ministry to the Prisoners—contact Newman secretary for more information at 392-6711.

Friday Night Suppers—every Friday at 6:30 p.m. Cost: \$1.50.

Brunches—Nov. 4 and Dec. 2 after the 11 a.m. liturgy. Drop-in for lunch—Anytime during the week, Study Room and T V Room, Halloween Party and Christmas festivities.

Mass

Mon.-Fri.—5:15 p.m. at Newman.

Mon., Wed., Fri., University Chapel (Birks Bldg.), 12 noon.

Sat.-5 p.m.; Sun.-11 a.m. and 8 p.m.

COMMUNAL RECONCILIATION SERVICE (Penance)—Fri. Oct. 19 and Nov. 30 at 8 p.m.

CHRISTIAN FORMATION

OUTREACH

PEOPLE MEETING

WORSHIP

FFHH#5

The Isleys...

20 Years After

by Ron Wigdor

After 1978's bonanza sales, 1979 has been somewhat of a disappointment to record industry moguls. But that's to be expected. After a year of blockbusters like *Saturday Night Fever*, *Grease*, and *Some Girls* it's difficult for any product to keep pace.

There is a landmark in music history being set this very year that is undoubtedly being overlooked by most music fans. 1979 is the twentieth anniversary of the union of the *Isley Brothers*, and to celebrate the occasion they've released a two-record package entitled *Winner Takes All*.

The *Isleys* have been through it all. Making music for three different generations has wrought a great change in their style, each form settling itself within the midst of the particular time period. Their first hit was "Shout", a 1959 shoo-bop tune indicative of the frantic rock setting

of the late fifties and early sixties. As the sixties heralded a decade of war and communes, the *Isleys* sang Dylanesque love and peace ballads. With the onset of the seventies, they evolved their style into one of high powered funk.

The five brothers and brother-in-law Chris Jasper have been in a recession the last few years. They've produced some fine material but haven't yet broken through with that one song it takes to provide a smash album seller. Their biggest hit of the seventies, 1973's "Who's That Lady?", introduced them to the post hippie generation and created the "Philadelphia sound", a dominating brand of rhythm and blues. Since that time, the only other taste of commercial success the *Isleys* have enjoyed came in 1975 when "Fight The Power", a cut from their *The Heat Is On* album, was aired

considerably on Canada's FM stations. 1976's *Harvest For The World* was virtually overlooked, while 1977's *Go For Your Guns* raised a few eyebrows with the upbeat number "The Pride" and the ballad "Voyage To Atlantis". 1978's *Showdown* held much of the same as two tracks again were highlighted, "Groove With You" and "Rockin' With Fire".

The new disc, *Winner Takes All*, will probably dictate the typical fate (as far as sales go) for the *Isley Brothers*. The quality is there but airplay, especially in Montreal, is non-existent. This double set features the *Isleys'* uptempo funk numbers taking command on one disc, and the love ballads on the other. As is the case with all *Isley LP's*, the main theme of *Winner Takes All* is that of man, woman, and the perfect harmony they create together.

In today's fast paced Western lifestyle, twenty years is an awfully long time for a group of people (even family) to remain together. Despite contractual and managerial problems, the *Isley Brothers* have accomplished this feat, and with such an immaculate chemistry there is no sign of the "marriage" letting up.

Pink Cadillac : A Smooth Ride

by Paul Mason

John Prine, Pink Cadillac, Asylum

You may go to college, You may go to school, You might drive a Pink Cadillac, Don't you be nobody's fool.

A few years ago when John Prine first appeared on the music scene, he was called the new Dylan. Each album since then has disproved this and his latest album "Pink Cadillac" is no exception.

"Pink Cadillac" is somewhat of a breakthrough for Prine for it contains less of his own material. For the first time Prine has shown his versatility as a recording artist, not just a songwriter.

Although all cuts which were not written by Prine were well chosen and well done, it is disappointing that Prine did not give us more of his own compositions, which in the past have helped establish him as one of the most intriguing songwriters of the seventies.

Prine's last album "Bruised Orange" was considered his best work up until that point and it seemed producer-friend Steve Goodman was best suited for Prine's style. This time around Prine has changed

producers and outdoes the so called "perfection" of "Bruised Orange".

"Pink Cadillac" ranges from the typical Prine folk ballad "Down by the Side of the Road" to the old time type country tune "Cold War", to the rock'n' roll of "Baby Let's Play House", and "Ubangi Stomp".

By far the best cut on "Pink Cadillac" (if not the best cut Prine has ever done) is "How Lucky", which is reminiscent of many earlier Prine compositions.

"Salon", "Chinatown" and "Automobile" are all more rock oriented than most of Prine's songs, but they all contain the witty lyrics that are uniquely Prine (I held a little blitty baby, I held a woman all night, Whenever I get the hiccups I hold my breath till my head gets light).

The remainder of the album ranges from very good to excellent. This may be credited to the fact that Prine has finally formed his own band, no longer depending on a "just-somepals, pick-up band."

Hopefully "Pink Cadillac" will steer (no pun intended) John Prine towards some commercial success which he has deserved for a long time.

David's In Style

by H.D. Kader
In Style, David Johanson
(Blue Sky)

He pouts, shouts and looks like Mick Jagger. He was the leader of that mutated 1973 clone of the *Rolling Stones*, *The New York Dolls*. He's David Johanson. Mick Ronson (formerly with Bowie and Mott the Hoople) assists Johanson with the production chores on this second solo album. While the potpourri of pop plays on, one cannot help but ask, "Is Johanson New Wave or reconstituted late sixties rock?" The answer is not provided on *In Style*, for, as the title suggests, the man doesn't want to show his age. He wants to remain forever young and where the action is.

Like Tim Curry did on his first release, Johanson treads many waters of popular music. The well executed wall of sound is designed with all kinds of listeners in mind. It includes New Wave (the songs

"She" and "Wreckless Crazy"), bastardized reggae ("She Knew She Was Falling In Love"), disco (Swaheto Woman") and even rhythm'n' blues ("Melody"). Echo effects are evident on the finale "Flamingo Road". The song is well handled by the talented vocalist, and there is even a message in this one. It has something to do with selling one's soul for diamonds and furs. Just as Dorian Gray eventually paid for his selfish and egotistical ways, so the woman of the song regrets the life she has led as a kept object.

In style is a stylish collection of now sounds. Although it lacks cohesiveness, there is a certain strength to the collection.

The Records, The Records (VIRGIN)

The boys in this band are true to their word when they point to the late sixties bands of the flower power era as their prime inspiration; *The Records* sound an awful lot like

photo by Henry de Cuyper Cadmus



David Johanson
Badfinger, the Raspberries et al.

After a year together as a group, the *Records* joined the "Be Stiff" tour of the USA. They started out as the backup band for the rising starlet, Rachel Sweet, but soon gained highlight status for themselves. Their first release is a polished, sleek and smooth sounding affair. Receiving widespread airplay is the song "Girls That Don't Exist". The *Records* are not the most exciting outfit to roll with the New Wave. Their appearance on the scene tends to indicate that a mellowing of the punk sound has led to a rock'n'roll middle of the road type music.

This development is welcome when the common enemy is disco. However, if this trend continues, the early seventies brand of bland bands may be the offspring of the exciting punk rock phenomena.

Living the Blues Side

by Ted Ewanchyna

The Stephen Barry Band, Live, Fix it in the Mix Music
The Stephen Barry Band are

a blues band. They're also a local blues band and a pretty good one at that. In a time when blues isn't particularly on the upswing (and these guys could make a lot more bucks doing commercial stuff (ie. selling out) the SBB are honestly like a breath of fresh air.

This is the band's first album. It was recorded live at the Hotel Iroquois in Old Montreal earlier this year. The SBB are hot on the local band scene. They have been touring all around Quebec during the last few years playing clubs, schools, pretty well everywhere. If you went to McGill last year, perhaps you even saw them here. They've put in a lot of hard work and it's nice to see it finally pay off for them.

The band consists of Stephen Barry on bass, Jorn Reissner and Andrew Cowan on guitars and Paul Paquette on

drums-all sing.

The music on the album, like the band on the stage is unadulterated blues. The Muddy Waters' tune "Too Young to Know" is done very well, but the old standard "Got My Mojo Working" is quite a letdown. It starts off with a very clean guitar riff (a la Dire Straits), but from there it just fizzles-check out the original! Sad to say "Crazy Man", with its jazzy rhythms, gets killed (on purpose?) by off-pitch vocals. Side two starts off with "Poor Boy" which would do well as a single. "Pleasures Untold" features Dylanesque vocals and "Brand New Baby" sounds like the Beatles' "One After 909", although both of these songs are original material. "Who's Been Talkin'" bears a strong resemblance to Santana's "Black Magic Woman". As a side note perhaps the SBB should have waited a while and released a studio album of their own material, I think that it would have been a great deal better.

Welcome to Reunion '79



More than 80 Reunion classes (years ending in 4's and 9's) will be holding class parties this fall.

However, all McGill graduates and friends are invited to participate in the general events of the "Fall Homecoming."

Plan to join the festivities and meet with former classmates and colleagues who will be visiting the McGill Campus from across the continent and around the world.

The highlights of the program are listed for your information: Choose an event and join us.

GENERAL EVENTS REUNION '79

THURSDAY, SEPTEMBER 27

5:30 p.m. Annual Dinner Meeting — Four Seasons Hotel

FRIDAY, SEPTEMBER 28

8:30 a.m. Medical Seminar — Royal Victoria Hospital
Morning Seminar for doctors, organized by
the class of Medicine '54 — separate mailing
Dental Seminar — Strathcona Building
separate mailing

10:00 a.m. Campus Tours start from The Arts Building
steps (also at 3:00 p.m.)

12:00 noon Leacock Luncheon — Ritz Carlton Hotel

3:30 p.m. Faculty Receptions: Architecture, Arts,
Engineering, Management, Medicine, Science

5:00 p.m. President's Reception — Four Seasons Hotel
(class of '54) — by separate invitation

6:30 p.m. Chancellor's Dinner — Four Seasons Hotel
(class of '24 and earlier) — by separate
invitation

6:30 p.m. Principal's Dinner — Ritz Carlton Hotel (class
of '29) — by separate invitation

SATURDAY, SEPTEMBER 29

10:00 a.m. (Campus Tours — See Friday)

10:30 a.m. Alumnae Reception — Royal Victoria College

12:00 noon Graduates' Luncheon — Bishop Mountain Hall

2:00 p.m. Football Game — Ottawa vs McGill — Molson
Stadium

4:30 p.m. Graduates' Rendez-Vous — Martlet House
3605 Mountain Street

SUNDAY, SEPTEMBER 30

10:30 a.m. Walking Tour of Old Montreal — steps of
Notre Dame Cathedral

12:00 noon Closing Luncheon — Gibby's — Youville
Square

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